



Celebrating 20 years of Lynn Conservatory of Music

Lynn Philharmonia No. 4

Celebrating 250 years of Beethoven

Saturday, Feb. 22, 2020

Sunday, Feb. 23, 2020

2019-2020 Season

Lynn Philharmonia Roster

VIOLIN

Carlos Avendano
Alexander Babin
Zulfiya Bashirova
David Brill
Kayla Bryan
Mingyue Fei
Daniel Guevara
Benjamin Kremer
Ricardo Lemus
Shiyu Liu
Jenna Mangum
Gerson Medina
Karla Mejias
David Mersereau
Moises Molina
Nalin Myoung
Sol Ochoa Castro
Sebastian Orellana
Francesca Puro
Askar Salimdzanov
Mengyu Shen
Shuyi Wang
Jonathon Winter
Yu Xie
Mario Zelaya

VIOLA

Abby Dreher
Ellen Galentas
Gabriel Galley
Hyemin Lee
Marina Monclova Lopez
Daniel Moore
Vishnu Ramankutty
Mario Rivera
Jovani Williams
Thomas Wong

CELLO

Georgiy Khokhlov
Devin LaMarr
Michael Puryear
Clarissa Viera
Davron Ziyodjonov

DOUBLE BASS

Marian Castro
Luis Gutierrez
Austin King
Peter Savage
Yu-Chen Yang

FLUTE

Naomi Franklin
Seung Jeon
Scott Quirk
Lydia Roth

OBOE

Garrett Arosemena Ott
Jin Cai
Amy Han
Kari Jenks

CLARINET

Dunia Andreu Benitez
Kelsey Castellanos
Taylor Overholt

BASSOON

Fabiola Hoyo
Dennis Pearson
Meng-Hsin Shih
Guillermo Yalanda

FRENCH HORN

Chase DeCarlo
Alexander Hofmann
Ting-An Lee
Sarah Rodnick
Christa Rotolo

TRUMPET

Diana Lopez
Oscar Mason
Mark Poljak
Abigail Rowland
Benjamin Shaposhnikov

TROMBONE

Aaron Chan
Tyler Coffman
Mario Rivieccio
Aaron Small

TUBA

Sodienye Finebone

PERCUSSION

Seth Burkhart
Justin Ochoa
Blaise Rothwell
Miranda Smith

HARP

Yana Lyashko

CELESTA

Kimia Rafieian

Lynn Philharmonia No. 4

Guillermo Figueroa, music director and conductor

Jon Robertson, narrator

Sherezade Panthaki, soprano

Rebecca Robinson, mezzo-soprano

Robert Stahley, tenor

Adrian Smith, baritone

The Master Chorale of South Florida

Brett Karlin, artistic director

Saturday, Feb. 22– 7:30 p.m.

Sunday, Feb. 23 – 4 p.m.

Keith C. and Elaine Johnson Wold

Performing Arts Center

Program

Short Ride in a Fast Machine

John Adams
(b.1947)

Lincoln Portrait

Aaron Copland
(1900-1990)

Jon Robertson, narrator

INTERMISSION

Symphony No. 9 in D minor, Op. 125

Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile

Finale

Ludwig van Beethoven
(1770-1827)

Sherezade Panthaki, soprano
Rebecca Robinson, mezzo-soprano
Robert Stahley, tenor
Adrian Smith, baritone

The Master Chorale of South Florida
Brett Karlin, artistic director

Lyrics in English for "Ode to Joy"

Beethoven – Symphony No. 9 - "Ode An Die Freude"

O friends, no more these sounds!
Let us sing more cheerful songs,
more full of joy!

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.

Thy magic power re-unites
All that custom has divided,
All men become brothers
Under the sway of thy gentle wings.

Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise;
But any who cannot must creep tearfully
Away from our circle.

All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;

She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He set on their courses
Through the splendor of the firmament;
Thus, brothers, you should run your race,
As a hero going to conquest.

You millions, I embrace you.
This kiss is for all the world!

Brothers, above the starry canopy
There must dwell a loving Father.

Do you fall in worship, you millions?
World, do you know your creator?

Seek him in the heavens;
Above the stars must He dwell.

Artist Biographies



Guillermo Figueroa

One of the most versatile and respected musical artists of his generation - renowned as conductor, violinist, violist and concertmaster - Guillermo Figueroa is the Principal Conductor of the Santa Fe Symphony Orchestra. He is also the Music Director of the Music in the Mountains Festival in Colorado and Music Director of the Lynn Philharmonia in Florida. Additionally, he was the Music Director of both the New Mexico Symphony and the Puerto Rico Symphony.

International appearances, among others, include the Toronto Symphony, Iceland Symphony, Orquesta Sinfonica de Chile and the National Symphony of Mexico. In the US he has appeared with the orchestras of Detroit, New Jersey, Memphis, Phoenix, Tucson and the New York City Ballet.

As violinist, his recording of Ernesto Cordero's violin concertos for the Naxos label received a Latin Grammy nomination in 2012. Figueroa was Concertmaster of the New York City Ballet, and a Founding Member and Concertmaster of the Orpheus Chamber

Orchestra, making over fifty recordings for Deutsche Grammophon. Also accomplished on the viola, Figueroa performs frequently as guest of the Fine Arts, Emerson, American, Amernet and Orion string quartets.

Figueroa has given the world premieres of four violin concertos written for him: the *Concertino* by Mario Davidovsky, at Carnegie Hall with Orpheus; the *Double Concerto* by Harold Farberman, with the American Symphony at Fisher Hall, Lincoln Center; the *Violin Concerto* by Miguel del Aguila, commissioned by Figueroa and the NMSO and *Insula*, by Ernesto Cordero with the Solisti di Zagreb in Zagreb.



Dr. Jon Robertson

"Maestro Jon Robertson is a conductor who inspires confidence in a listener – his beat is utterly secure, his feeling for structure, unflinching his overall manner, no-nonsense elegance." Mark Swed, Los Angeles Times.

Jamaican born Jon Robertson enjoys a distinguished career, as a pianist, conductor and academician. He was awarded full scholarships six consecutive years to The Juilliard School of Music, earning a B.M., M.S., and D.M.A. degrees in piano performance as a student of Beveridge Webster. After completing a master's degree at The Juilliard, he was appointed Chair of the Department of Music at Oakwood College in Huntsville, Alabama. In 1970, Robertson returned to The Juilliard as a Ford Foundation Scholar to complete his Doctorate of Musical Arts. In 1972, Robertson became Chair of the Thayer Conservatory of Music at Atlantic Union College, in Massachusetts. Robertson traveled to Europe as a conducting fellow of Herbert Blomstedt, former director of the Gweandhaus Orchestra (Germany). He became Conductor and Music Director of the Kristiansand Symphony Orchestra in Norway in 1979 and served until 1987. In 1982, Maestro Robertson became the Conductor and Music Director of the Redlands Symphony Orchestra. As guest conductor, Maestro Robertson has conducted orchestras nationally and internationally, among others, the San Francisco Symphony at Stern Grove and in Davies Hall, the Beijing Central Philharmonic in China, The Cairo Symphony Orchestra in Egypt and was the principal guest conductor of the Armenian Philharmonic Orchestra in Yerevan from 1995-98.

Adding to the numerous awards received throughout his illustrious career, Robertson was recently the recipient of an Honorary Doctorate of Humane Letters from Loma Linda University, California for the cultural development of the Greater Inland Empire of San Bernardino, California.

Presently, Robertson is the dean of the Lynn University Conservatory of Music in Boca Raton, Florida (formerly The Harid Conservatory). Under his visionary leadership, the conservatory has joined the ranks of major conservatories and institutions of music, boasting a world-renowned faculty of performers and scholars. The conservatory is both highly selective and international, accepting students from fourteen foreign countries. With an intentional enrollment of just under 100 students, only the most talented applicants are accepted and mentored by the extraordinary faculty.

Robertson enjoys writing, the study of Theology, and is sought after as a consultant, lecturer, and motivational speaker.



Sherezade Panthaki

Soprano Sherezade Panthaki's international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*The Washington Post*); and vividly passionate interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early-music field, Ms. Panthaki has ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, the late John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. A recent performance with Philharmonia Baroque Orchestra and conductor Nicholas McGegan was

described as "a breathtaking combination of expressive ardor, tonal clarity, technical mastery and dramatic vividness" by *The San Francisco Chronicle*.

Ms. Panthaki's 2019/20 orchestral season includes returns to both Minnesota Orchestra (*Messiah*) and Winter Park Bach Festival (Brahms *Requiem*) and performances with Houston Symphony (*Messiah*), Philharmonia Baroque Orchestra, St. Thomas Church in New York, and Santa Fe Pro Musica (Telemann's *Passion Cantata*). This season she also returns rejoins the viol consort Parthenia for an "Elizabethan Christmas" program and returns to Boston Early Music Festival for their overseas trip to Bremen, performing the role of Ellenia in Graupner's *Antiochus und Stratonica*. In recital Ms. Panthaki will be featured at Caramoor Music Festival in "Love and Revenge: The Baroque Diva" with Helicon Ensemble.

Highlights of past seasons include *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Calgary Philharmonic, and the Nashville and San Antonio Symphonies; Bach cantatas and oratorios and works by Handel and Purcell with Philharmonia Baroque Orchestra; *Saul* with the Tafelmusik Baroque Orchestra; Belinda in *Dido and Aeneas* and Galatea in *Acis and Galatea* with the Mark Morris Dance Group; *Solomon* with the Radio Kamer Filharmonie; Handel at Carnegie Hall with William Christie; Rameau's *Les Indes Galantes* with Opera Lafayette; Oregon Bach Festival; Berkeley Early Music Festival; *Christmas Oratorio* with the Orchestra of St. Luke's; Mozart's *Exsultate jubilate* and *Requiem*, with the Washington Bach Consort; and *St. John Passion*, *St. Matthew Passion*, and Brahms *Requiem* with St. Thomas Fifth Avenue.

Ms. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to Orff's *Carmina Burana* with the Houston Symphony, John Tavener's *The Last Discourse* with Orchestra of St. Luke's, Beethoven's *Symphony No. 9* with American Classical Orchestra, Rachmaninoff's *Vocalise* and Strauss lieder at the Bari International Music Festival, Britten's *War Requiem* with Louisville Choral Arts Society, as well as solos in Stravinsky's *Les Noces*, Poulenc's *Stabat Mater* and *Gloria*.

Ms. Panthaki holds an Artist Diploma from the Yale School of Music and a Masters degree from the University of Illinois.



Rebecca Robinson

Praised for her “darkly pretty voice,” mezzo-soprano **Rebecca Robinson** is quickly making a name for herself as a versatile and thoughtful performer. A Colorado resident, she performs regularly with the Central City Opera, Colorado Bach Ensemble, Boulder Chamber Orchestra, and as a soloist with the Colorado Masterworks Chorale. The Professional Certificate program at the University of Colorado–Boulder is what brought her west, where she was seen in Eklund Opera productions as the title role in Rossini’s *La Cenerentola* (*Cinderella*), Ottone in Monteverdi’s *L’incoronazione di Poppea*, and Dorabella in *Così fan tutte*, as well as in recital with the world-renowned Takács

Quartet.

No stranger to concert work, Rebecca has been seen with the Colorado Symphony Orchestra, Santa Fe Symphony, the Bellingham Festival of Music, and is delighted to return to the Lynn Philharmonia and Master Chorale of South Florida. She was awarded 3rd place in the Denver Lyric Opera Guild competition in 2016, and named a finalist in the Bruce Ekstrand Competition, which recognizes and awards development grants to promising young artists.

Rebecca holds a Master’s degree from McGill University in Montreal, Quebec, and a Bachelor’s from DePaul University, where she worked with renowned teachers Sanford Sylvan, Jane Bunnell, and Susanne Mentzer. To stay in the loop, please visit RebeccaLRobinson.com.



Robert Stahley

American tenor Robert Stahley, winner of the 2019 Richard Wagner Society competition, is a current member of the Domingo-Colburn-Stein young artist program at LA Opera. A budding dramatic tenor, in the 19/20 season, Robert sings First Armored Man in Barrie Kosky’s famed production of *Die Zauberflöte*, and Parpignol in the North American premiere of Barrie Kosky’s *La Bohème*, both at LA Opera. In the 2020 festival season, Robert will return to the Santa Fe Opera as a second-year Apprentice artist, where he will sing the role of First Armored Man, and Melot in *Tristan und Isolde*.

Recent projects include the title role in *Les contes d’Hoffmann* with Arbor Opera Theater in Ann Arbor, Michigan, performances as Lenny in *Of Mice and Men* and Bacchus in *Ariadne auf Naxos* in scenes programs with Opera Theatre of St. Louis, as well as William Marshall in *Regina*, and Trajan in Rufus Wainwright’s *Hadrian* for workshop performances with Canadian Opera Company. On the symphonic stage, Robert performed arias from *Tosca* and *Die Zauberflöte* with the Indianapolis Symphony, Pang in *Turandot* with the Kentucky Symphony, the tenor solos in Bach’s *St. Matthew Passion* with the Amherst Bach Festival and Schubert’s *Mass in A-flat* with the University of Cincinnati College-Conservatory of Music (CCM).



Adrian Smith

Hailed for his “big bronze voice” and commanding stage presence, baritone Adrian Smith has garnered acclaim for performances across the country. Of his Count Monterone in NC Opera’s *Rigoletto*, critics said “Adrian Smith’s Monterone poured out imposing tone in his outrage against the Duke.” Of a performance of *La fanciulla del West*, critics hailed “Adrian Smith’s well-voiced Larkens was memorably affecting.”

Mr. Smith’s recent performances include Beethoven’s Ninth Symphony in a return to the Western Piedmont Symphony in Hickory, NC, along with the roles of Ethan and Owens in the North Carolina premiere of Jennifer Higdon’s *Cold Mountain*, based on the epic civil war novel of the same name. Previous seasons’ performances include Alidoro in *La Cenerentola* and Zuniga in *Carmen*, both with El Paso Opera, Lycos in *Hercules vs. Vampires* with North Carolina Opera. As a regular guest with the Asheville Lyric Opera, he has performed as Doctor Dulcamara in *L’elisir d’amore*, Papageno in *The Magic Flute*, and Don Basilio in *Il barbiere di Siviglia*. Mr. Smith was twice a member of the Apprentice Artist program at the Santa Fe Opera, performing roles such as Larkens in *La fanciulla del West*, Friar Jean in Gounod’s *Roméo et Juliette*, and the Major Domo in Strauss’ *Capriccio*.

In past seasons, Smith performed Colline in *La bohème* with Opera North, and Angelotti in a concert performance of *Tosca* with the Owensboro Symphony Orchestra amidst a wealth of début performances including King Arthur in a performance of *Camelot* at Glimmerglass Opera, Dr. Grenvil in Atlanta Opera’s *La traviata*, and The Dodo in the U.S. première of Unsuk Chin’s *Alice in Wonderland* at Opera Theatre of Saint Louis. Additional credits include appearances as Raimondo in *Lucia di Lammermoor*, The Old Doctor in *Vanessa*, Frère Laurent in Gounod’s *Roméo et Juliette*, as Geronimo in Domenico Cimarosa’s *Il matrimonio segreto*, as Marquis de la Force in *Dialogues des carmélites*, and in the title role of Donizetti’s *Don Pasquale*.

On concert stages, Mr. Smith’s engagements include Brahms’ *Requiem*, Mendelssohn’s *Elijah*, Frère Laurent in Berlioz’s *Roméo et Juliette*, Vaughan Williams’ *Songs of Travel*, and Mozart’s *Requiem* and *Mass in C Minor*. Other performances include Puccini’s *Messa di Gloria*, Haydn’s *Paukenmesse*, Dvořák’s *Stabat Mater*, and Händel’s *Messiah* and *Dettingen Te Deum*. A passionate interpreter of the music of J.S. Bach, he has been heard in Bach’s *Magnificat*, *Mass in B Minor*, *St. John Passion*, and *Christmas Oratorio*, as well as several cantatas, including BWV 82 *Ich habe genug*.

A native of Hickory, NC, Mr. Smith holds degrees from Lenoir-Rhyne University and Boston University. He was a prize winner in the Heafner/Williams Vocal Competition, the Shreveport Opera Competition, the Birmingham Opera Vocal Competition, and in 2016, received 1st Place in the South Carolina District of the Metropolitan Opera National Council Auditions.



Brett Karlin

Leading performances praised as “intense, richly detailed...polished and well-crafted” (Miami Herald), “finely nuanced and expressive” (South Florida Classical Review), and “integrating choral and instrumental sonorities with clarity and impact” (Palm Beach Arts Paper), Brett Karlin is quickly establishing himself as a dynamic conductor of choral-orchestral masterworks. Having worked with a wide variety of ensembles, Karlin is a passionate performer of large-scale symphonic

masterpieces, while equally at home with historically informed performances of distinctive Baroque repertoire.

As the artistic director of both the Master Chorale of South Florida & Master Chorale of Tampa Bay, Karlin leads over 250 singers through choral-orchestral masterworks and prepares the choirs for collaborative performances with other artists and ensembles, including The Cleveland Orchestra, Russian National Orchestra, The Florida Orchestra, Itzhak Perlman, Eric Whitacre, Andrea Bocelli, and Kristin Chenoweth, among many others.

Now entering his seventh season with Master Chorale of South Florida, Karlin will conduct the 120-voice chorus, orchestra, and guest artists through classical monoliths—Bach’s Magnificat, Vivaldi’s Gloria, Beethoven’s Symphony no. 9, and Mendelssohn’s Elijah—as well as the premiere of a commissioned work by leading American composer, Jake Runestad, at the 2020 Chorus America Conference.

As artistic director of The Master Chorale of Tampa Bay, Karlin will prepare the Chorale for several masterworks and pops concerts with The Florida Orchestra, including a concert series and workshop with choral luminary Eric Whitacre. Karlin will also lead the ensemble in two performances – Faure’s Requiem and a concert of holiday favorites. The 2019-20 season for Master Chorale of Tampa Bay comes on the heels of a 40th anniversary season, which featured a concert tour to New York City for the ensembles debut at St. John the Divine Cathedral and Carnegie Hall.

In addition to these appointments, Karlin has previously held the positions of music director for the Broward Symphony Orchestra, chorus master for Florida Grand Opera, and mentored the next generation of classical musicians as the director of Florida’s Singing Sons and Seraphic Fire’s Miami Choral Academy. Karlin has also maintained guest conducting engagements with a variety of choral, orchestral, and academic ensembles, including The Symphonia, Lynn Philharmonia, Seraphic Fire, and several All-County/Honor Choir ensembles.

In 2009, he became the assistant conductor for Seraphic Fire, where he assisted with the ensemble’s critically acclaimed and 2012 Grammy-nominated CD, A Seraphic Fire Christmas. Karlin also served as assistant chorus master and singer for the Professional Choral Institute’s recording of the London version of Brahms’ Ein Deutsches Requiem, which received a 2012 Grammy nomination for “Best Choral Performance.” This season he’ll lead Seraphic Fire in several performances of A Seraphic Fire Christmas.

Karlin holds a Bachelor of Arts in Voice from Florida State University and Master of Music from University of South Florida. An avid lover of music from the Baroque era and historically informed performance (HIP), Karlin can be found tuning harpsichords and listening to J.S. Bach when not working with ensembles.

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Master Chorale of South Florida

From Beethoven to Broadway, Bach to Bernstein, **the Master Chorale of South Florida** performs works by the full range of beloved classical and contemporary composers, along with some lighter fare.

The **Master Chorale** is a highly select, auditioned ensemble comprised of singers from Broward, Miami-Dade, and Palm Beach counties. Originally founded in 2003, the Chorale is thriving under artistic director and conductor Brett Karlin.

The Master Chorale communicates the transformative and unifying power of choral music by performing a rich and varied repertoire. Since its premiere performance of Mozart's *Requiem* (in honor of the Florida Philharmonic Orchestra and Chorus), the Master Chorale has delighted South Florida audiences with classical music's greatest works. These have included Handel's *Messiah*, Beethoven's *Symphony No. 9*, Brahms' *Ein Deutsches Requiem*, Verdi's *Requiem*, Bernstein's *Chichester Psalms*, Haydn's *Lord Nelson Mass* and Bach's *Mass in B Minor*. In response to audience demand, the Chorale recently added a concert of lighter fare to its yearly concert series, performing such delights as Broadway favorites, movie music and Gilbert & Sullivan.

In addition to its own concert series, the Master Chorale is in high demand for featured guest performances with other musical organizations. Throughout its history, the Chorale has collaborated with the Cleveland Orchestra, New World Symphony, Russian National Orchestra, Andrea Bocelli, Itzhak Perlman, Franz Welser-Möst, Giancarlo Guerrero, and James Judd, among many others.

The Master Chorale is an avid proponent of maintaining a strong cultural fabric in South Florida and supports its community by engaging local solo artists, orchestras and other nonprofit organizations.

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Lynn University Conservatory of Music Historical Timeline Part 4: 2006-2013

Prepared by Tsukasa Cherkaoui, Music Librarian and Lea Iadarola, Archivist and Records Manager

Broken down into a five-part series, the historical timelines highlight the Conservatory's landmark events that contributed to its growth over the past 20 years. Each installment will appear successively in the Philharmonia programs. Attend all five to complete the timeline!

To view the previous program, please go to Lynn University's institutional repository, SPIRAL: spiral.lynn.edu/conservatory_philharmania.

May 10, 2006

Six Music Students Graduate with the Master of Music Degree

Six Conservatory students (Douglas M. Goldberg, Sachiko Okada, Madalina Macovei, Karl Richards, Luis Sandoval, and Ana Flavia Zuim-Moretto) become the first recipients of the Master of Music degree.

February 1, 2007

First New Music Festival

The New Music Festival, established and directed by Lisa Leonard, aims to expose students and the community to modern music and provide a platform for student composers to bring their work to life. James Stephenson, III, is appointed as the first Composer-in-Residence. Other Composers-in-Residence include: Joseph Turrin (2009), Gunther Schuller (2011), Dr. Thomas McKinley (2012), Ellen Raabe Zwilich (2016), and Eric Ewazen (2017). Each year, the festival commissions a new musical work from the Composer-in-Residence.



Fall 2008

Launch of the Undergraduate and Graduate Programs in Composition

Led by Dr. Thomas L. McKinley, the undergraduate and graduate degrees in composition are both designed to provide personalized and individualized education. The composition students explore a variety of compositional styles that express their artistic visions, and their works are presented and performed by fellow students in Conservatory concerts.

March 26, 2010

Inaugural Concert of the Keith C. and Elaine Johnson Wold Performing Arts Center

The Philharmonia participates in the inaugural concert of the Wold Performing Arts Center. The orchestra accompanies Bernadette Peters, performing popular songs like *Fever*, *Being Alive*, and *Some Enchanted Evening*.

October 9, 2010

First Philharmonia Concert at the Wold Performing Arts Center

The Wold Performing Arts Center becomes the home of the Lynn University Philharmonia. The program begins with the brass ensemble performing Richard Strass' *Fierlicher Einzug der Ritter des Johanniterordens*; Mendelssohn's Violin Concerto in E minor, performed by Elmar Oliveira; and concludes with Mahler's Symphony No. 5. The concert is conducted by Maestro Albert-George Schram.



Fall 2012

Launch of the Graduate Program in Instrumental Collaborative Piano

Directed by Professor Lisa Leonard, the program focuses on the advanced study on instrumental collaboration. It is a unique program to the nation that has an instrumental collaboration focus. Students pursue either a Master's degree or a Professional Performance Certificate and gain extensive practical experiences through performing with instrumentalists to develop artistic skills and repertoire.



2013 - current

Third Music Director: Maestro Guillermo Figueroa

The Conservatory appoints Maestro Guillermo Figueroa as the third Music Director of the Philharmonia. The program of his inaugural concert includes Benvenuto Cellini by Hector Berlioz, Cello Concerto by Edward Elgar, Rigoletto Fantasy by Luigi Bassi, Capriccio Espagnol by Nikolai Rimsky-Korsakov, Piano Concerto by Igor Shostakovich, and Viola Concerto by William Walton.

To be continued in *Part 5: 2014-2019* in the concert program of Philharmonia no. 5 (April 18 and 19, 2020).

Please visit <https://spiral.lynn.edu/conservatory-timeline/> for the digital version of the timeline including photo credits and captions.

Elaine J. Wold Endowment for the Conservatory of Music

In honor of our 20 years at Lynn, our dear friend Mrs. Elaine Wold recently made a leadership gift of \$500,000 intended to inspire matching funds from other donors. The Elaine J. Wold Endowment for the Conservatory of Music will provide ongoing support for audition and competition fees, equipment, instruments and production. We hope you'll join Mrs. Wold in addressing our students' most immediate needs with a gift amount of your choosing. Credit card gifts can be made by going to <https://www.lynn.edu/support-music> – select Elaine J. Wold Endowment as the gift designation. Or checks made payable to Lynn University can be mailed to: Lynn University, Office of Development, 3601 N Military Trail, Boca Raton, FL 33431

Community Support

The Friends of the Conservatory of Music is a volunteer organization formed to promote high quality performance education for exceptionally talented young musicians.

For some students, meeting the costs associated with a world-class conservatory education can be highly challenging. This dedicated group provides financial support for many annual and endowed scholarships. Since its establishment in 2003, the Friends have raised significant funds through annual gifts and special events. The Gingerbread Holiday Concert is chief among them.

Our Donors

July 1, 2018 – June 30, 2019

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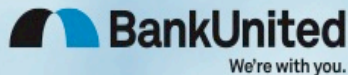
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